

^K
The pathvway to Musicke, contay-
^{n.d. 62}

ning sundrie familiar and easie Rules for the readie and true ynderstanding of the
Scale, or Gamma-ut: vvherein is exactlie shewed by plaine deffinitions,
the principles of this Arte, brieflie laid open by way of questi-
ons and answers, for the better instruction of the learner.

Whereunto is annexed a treatise of Descant, & certaine
Tables, vvhich doth teach howv to remoue any song higher, or lovv-
er from one Key to another, neuer heretofore published.



Printed at London for William Barley, and are to be sold at his shop in Gracious
street neere Lead-en-Hall.

1596.

See a censure on this book in the
Annotations to Morley's introduction



An Introduction to Musicke howv to learne to sing.

What is Musicke.

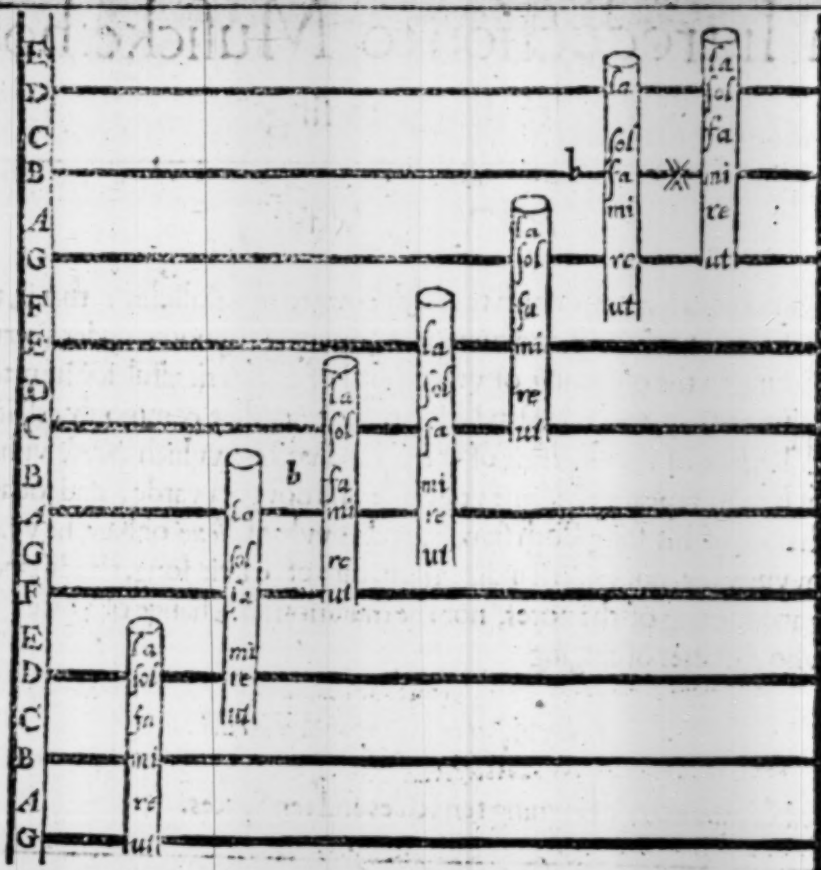


Musicke is a science, vvhich teacheth howv to sing skiltullie: that is, to deliuer a song sweetly, tuneably, and cunningly, by voyces or notes, vnder a certaine rule & measure, to the obtaining of vvhich, first of all it is needfull for him that vwill learne to sing truely, to vnderstand his *Scale*, or (as they commonly call it) the *Gamma-vt*, because of the diuersitie of *Cleues* and voices: vvhich *Scale* vvhoe knoweth not perfectly: so that he can repeate the same vpvvarde and dovvnvvarde, and sodainely tell in vvhich line or space each note of his song doth stande, and in vvhich *Cleue* or *Key*, he vvandereth as a blind man in an vnknovvne vvay, not vnderstanding the nature of euerie song, the distance therof in paces, the true solfaing and naming of the notes, nor the mutation and change of voices, in vvhich things consisteth the vvhole matter of singing.

By vvhat is Musicke directed.

By *Scale* called *Gamma-vt*, contayning ten Rules and ten Spaces.

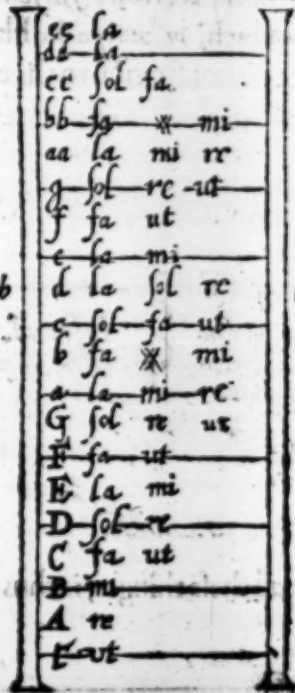
THE PATHWAIE TO MUSICK.



Shew me this Scale or Gamma-vt, and why it is so called.

Scala in Latine signifieth a Ladder, vvhich name is giuen as vvel for the likenes as the vse: For the likenes because it hath lines like steps in a Ladder, and spaces, in vvhich the Cleues or Keyes doe stand, for the vse because it serueth the learner to climbe vp to the knowvledge of Musicke: or that he must ascend and descend therevwith, as men doe in building. This Scale is either vniuersall, or particular: But first I will shew you the common Scale like the Ladder.

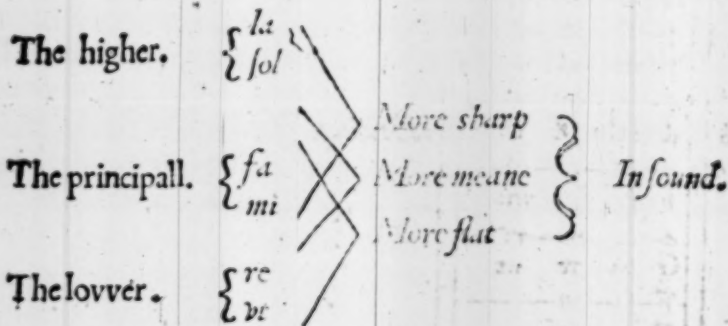
The ladder to climb



to Musicke.

What is the vniuersall Scale.

The vniuersall Scale is that vvhich containeth the voices and orders of all the Keyes, as also the songs: *Sharp, Naturall and Flat*, vvhich voices and songes spring from fixe notes or vocall names deuised by the Masters of this Arte, *videlicet. ut. re. mi fa. sol. la*: By often repeating of vvhich six notes, euery song is solfaed and song, of vvhich, *ut.* and *fa.* be Flat, *re.* and *sol.* be meane or Naturall, and *mi.* and *la.* be Sharp, and for a plainer demonstration to the eye, may be thus set dovvne.



The vniuersall Scale comprehending all these things, is thus figured.

THE PATHWAIE TO MUSICK.

Five double of more
shrill sound.

Twentie Claves or Keyes.

Seauen small of meane
sound.

Eight capital Keyes of
baser sound.

ee						la	
dd						sol	
cc						fa	
bb						mi	b
aa					la	re	7 ut ge
g					sol	ut	6
f					fa	ut	
e				la	mi		
d			la	sol	re		
c			sol	fa	ut	5	c #
b			fa	mi			
a		la	mi	re			
G		sol	re	ut	4		
F		fa	ut	3			F #
E	la	mi					
D	sol	re					
C	fa	ut	2				b
* B	mi						
A	re						
F	ut	1					F
		1 Sharp.	1 Naturall	1 Flat	2 Sharp	2 Naturall	2 Flat
							3 Sharp
							song.

Note that the Song is called sharpe vvhich hath *mi* in B. *fa mi*, Naturall vvhich hath *mi* in E *la mi*, and *fa ni fa re*, Flat vvhich hath *fa* in B *fa mi*.

Note also that vvhhat is vnder G *sol re ut*, the same is vnder Gamma-*ut*, and vvhhat is aboue E *la mi*, the same is aboue ee *la*: vvhhen the song goeth lower then Gamma-*ut*, or higher then ee *la*, as you may see in the Scales followving.

What is the particuler Scale?

The particular *Scale* is that vvhich comprehendeth the principall sounds by degree, of one kinde, vvhich are the Sharpes or Flats together vvvith their Naturalls, and it is of two sortes, *Sharp* or *Flat*: by obseruation of vvhich *Scales* the learner may knowv vvhere to finde his *ut* in each song for the true naming of his notes.

The Sharpe Scale is thus figured.

Keys.

Voices of soundes.

The double being most shrill keyes.

The lesser being more shrill keys.

The greater and baser
keys.

a g g f f c c e a a d d e e a g f e d c
 * * * * *
 1 Sharp
 1 Natural
 2 Sharp
 2 Natural
 3 Sharp
 3 Natural

Nowv if these Scales seeme any thing tedious because of the multitude of the notes, and other accidents thereto belonging, the learner may vwith more ease commit to memorie this shORTE Scale, vvhich in seauen Keyes containeth the vvhole matter comprehended in the other tventie; vvhich because of the pithines and breuitie thereof, I haue here vnderfigured.

Flat. Naturall. Sharp.

A briefe Scale.

{	B	fa	mi
	A	mi	la re
	G	re	sol vt
	F	vt	fa
	E	mi	la
	D	la re	sol
	C	sol vt	fa

And thus much concerning the Scale or *Gamma-vt*, vvhich I thinke sufficient to instruct any one that is ingenious and studious.

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	G	re	sol vt
	F	vt	fa
	E	mi	la
	D	la	re sol
	C	sol vt	fa

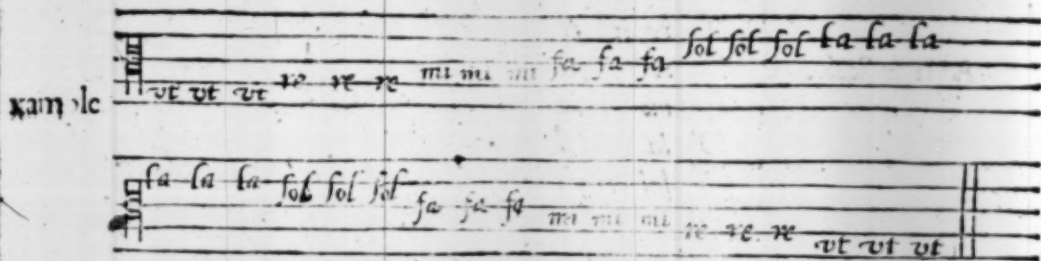
And thus much concerning the Scale or *Gamma-vt*, vvhich I thinke sufficient to instruct any one that is ingenious and studious.

Here follow certaine Rules teaching howv to tune the voice.

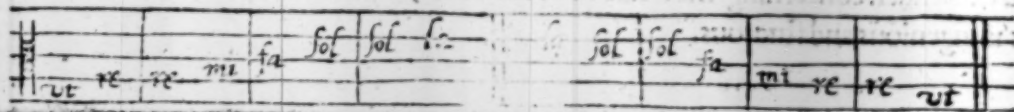
Of tune keeping.

THe tuning of the voice is a thing vy which hardly falleth in demonstration; yet somewhat to make the same plaine for the learner. Tuning or tune keeping is a lifting vp or letting downe of the voice, from one voice to another; cyther by Rules or Spaces in certaine distances: from which definition, are excepted the vnifones, vvhich keepe in the selfe same place one certaine tune, cyther in straying or remitting the voice.

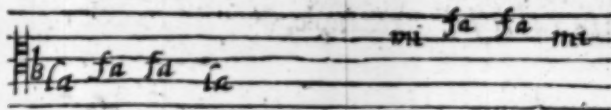
The vnifone is so called because it is *unius soni*, of one & the selfe same sound repeated in one place.



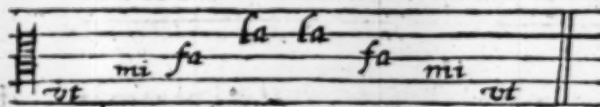
A perfect sound containeth a distance of two perfect soundes. Example.



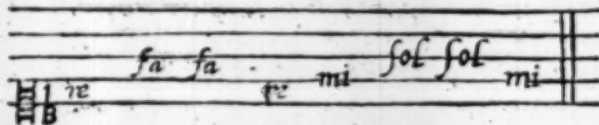
An imperfect second, a sound and a halfe, deliuered vvith *mi* and *fa*, or *la* and *fa*. Example.



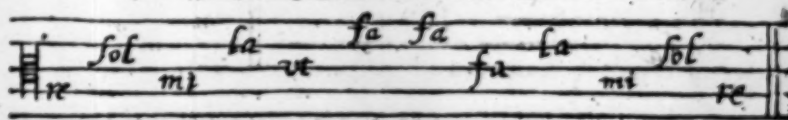
A perfect third is from *ut*. *mi*. *fa*. *la*. consisting of two tunes. Example.



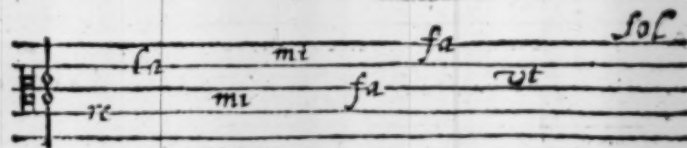
An imperfect third containeth a tune and a halfe, and is *re*. *fa*. *mi*. *sol*. Example.



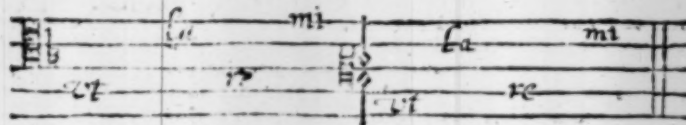
A fourth is the distance of the voice by a fourth standing of two tunes and a halfe, of vvich are three kindes, *re* *sol*. *mi* *la*. *ut* *fa*. Example.



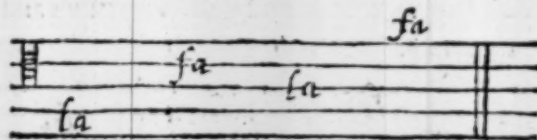
A Fifth is the distance of voices by a Fifth, and commeth of three tunes & a halfe tune: of vvhich there be foure kindes, *re la mi*, *in fa fa*, *ut sol*. Example,



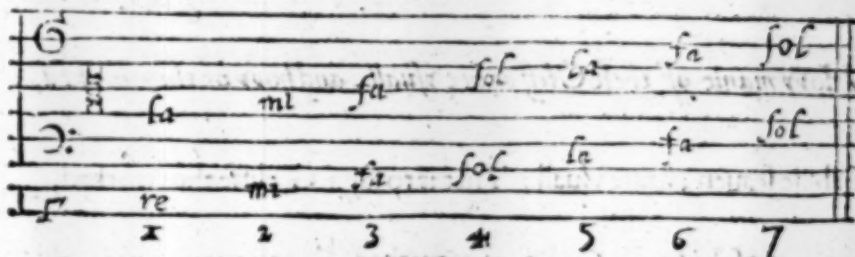
A perfect Sixt standeth of foure tunes and a halfe, from *ut* to *la*, or *re* to *mi*. Example.



An imperfect Sixt consisteth of three tunes, vvith two halfe tunes, from *la* to *fa*. Example.



An eight is the distance of the voice by an eight, consisting of five tunes and two halfe tunes : Of which there be seauen kinds, from euery key to his like, with like names of notes. Example.



Now to the Cleues contained and comprehended within the Scales.

In what doth this Gamma-vi consist.

In Cleues and Notes so termed, and yet properly are but the names of Notes, for notes containe a certaine quantitie and propertie.

Which be the Cleues?





A. B. C. D. E. F. G.

VVhich


VVhich be the names of Notes.

ut. re. mi. fa. sol. la.

How manie of these Cliffes bee vsuall, and how be they marked.

There be of these seauen, foure vsuall: That is to say a G cliffe thus marked,  appertayning to the higher part of the song, a C cliffe thus marked  appertayning to the middle parte, an F cliffe thus marked  appertayning to the Base, a B cliffe thus marked, b vvhhen notes are to be sung Flat and thus  vvhhen they are to be sung sharp.

Why is B deuided into two parts, and tearmed Flat and sharpe.

B marked thus b. is tearmed a b Flat, because it appertaineth to *fa.* vvhose nature is flat, vvhich is to say lesse then a note, and B marked thus  it is tearmed a B sharp, because it pertaineth to the note in *mi.* vvhose nature is sharpe: vvhich is to say more than a note.

Into how many parts is prick-song deuided.

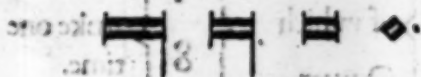
Into twelue: The first of the formes of Notes, the second of the Rests, the third of Legatures, the fourth of the three degrees in Musicke, and of the signes thereof, the fifth of Augmentation, the sixth of Diminution, the seventh of Imperfection, the eighth of Alteration, the ninth of the four kinds of prickes, the tenth of time keeping, the eleventh of Sincapation, the twelfth of proportion.

What is a Note?

It is a signe shewing the lowdnes, or stilnes of the voice, and is of two sorts, one simple, & the other ioyned, which are called Ligatures.

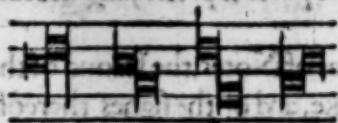
What is a simple Note?

It is that which is tied to none other. As thus. Example.



Which be Ligatures?

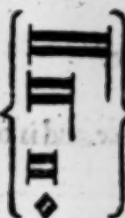
Those vvvhich in this manner are tied one to another.



How many formes of simple Notes be there?

Eight vvvhich be these following, Videlicet.

Great Notes vvvhich
may be ioyned and
are perfect.



Large
Long
Briefe
Semibriefe

valuing { 8
4
2
1

times.

Loſe Notes and are
not to bee ioyned,
and are imperfect.

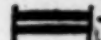
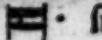
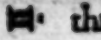



Minom
Chrochet
of vvvhich
Quarter
Semiquarter

{ 2
4
8
16
make one
time.

Notes

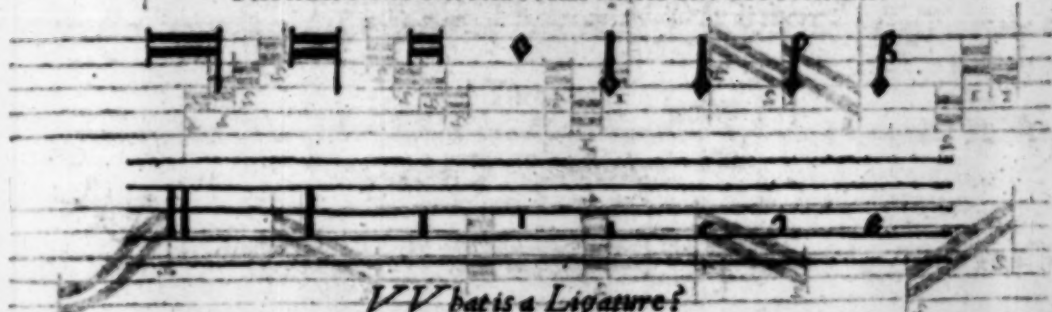
Notes in this manner with a pricke on the right side doe containe: videlicet.

 Twelve measures
  six measures
  three measures
  three measures

noms

three crochets.

The manner of rest and vvhhat euerie one doe containe.



What is a Ligature?

It is a coupling together of simple Notes by a little stroke on the right hand or left side, and is of two sorts on this manner as followeth, that is to say, square and ouerthvart.



How many kindes of Ligatures is there?

Three, videlicet. That vvhich begins, that in the midd, and the last.

THE PATHWAY TO MUSIC

Example of Ligatures and what enerie one doth containe

The manuscript displays six staves of music, each featuring different types of ligatures. The first staff shows a variety of single and double ligatures, some with numbers 2 and 4. The second staff continues with similar patterns. The third staff features more complex ligatures, including some with multiple flags. The fourth staff shows a mix of single and double ligatures. The fifth staff includes some ligatures with numbers 2 and 4. The sixth staff concludes with various ligatures and numbers. The notation is written in a historical style, likely from a 16th-century lute or keyboard book.

Of the degrees of musick, and of their signes.

What is a degree in Musicke?

It is a certaine rate, by the which the value of the principall notes is measured and knowne by a certaine marke.

How many degrees in Musicke is there?

Three.

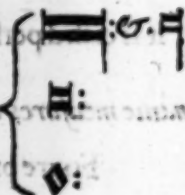
Which be they?

Moode.

Time.

Prolation.

Respecting.

*What is a Moode?*

It is a formall quantitie of longes in larges, measuring them by three or two, and it is either perfect or imperfect.

What is time?

It is a formall quantitie of Sembrives, measuring them by three or by two, and eyther it is perfect or imperfect.

What is Prolation?

It is a formall quantitie of Minoms and Sembrives, measuring them by three, or by two, and it is eyther perfect or imperfect.

What meane you by this tearme measuring them by three or by two, for every degree is measured by double value.

When measuring is by three, it is called perfect, and when measuring is by two, it is called imperfect.

How many measures or moodes are there?

Four principall.

Which be they?

Perfect of the more Prolation.





Perfect of the lesse Prolation.

Imperfect

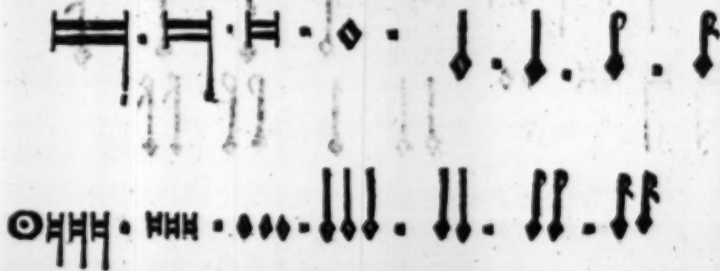
Imperfect of the more Prolation.
Imperfect of the lesse Prolation.

How be they knowne?

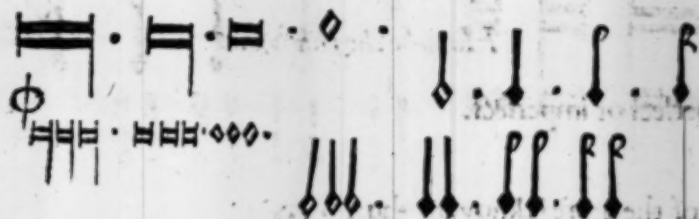
VVhen they be perfect or imperfect.

The perfect of the more is knowne thus. 
The perfect of the lesse is knowne thus. 
The imperfect of the more is knowne thus. 
The imperfect of the lesse is knowne thus. 

IV bat euerie Moode doth containe?



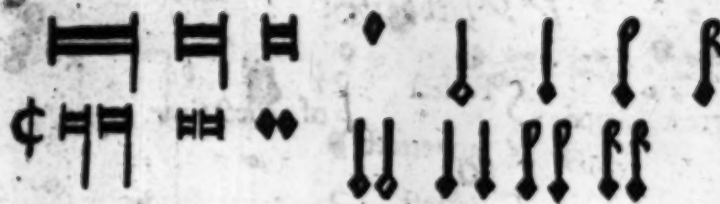
Moode, Time, Prolation.



Moode, Time, Prolation.



Moode.



Moode,

Time,

Prolation.

What is the signe of degrees?

It is a figure shewing the degrees of Musicke in the song, and is eyther inward or outward.

What is an outward signe?

It is that vvhich is expresse set downe in the beginning of the song, and is marked vwith a circle or number.

How many signes doe there belong to this outward signe?

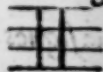
Foure.

Which be they?

C3}	of the great Moode	Perfect	}	of perfect time.
		Imperfect		
O2}	of the lesser Moode	Perfect	}	of imperfect time.
		Imperfect		
C}	of Time	Perfect	}	of the lesse Prolation.
		Imperfect		
O}	of Prolation	greater	}	Perfect.
		lesser		Imperfect.

What is an inward signe?

It is vvhhen the degrees of Musicke are knowvne, onely by the song it selfe, eyther by the doubling of the reasts, or by the blacking of the notes as this.



two Moodale rests ioy-

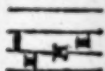
ned

ned together doe shew the perfect Moode of the more, one Moodale rest or blacke longs as thus,



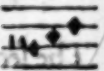
doe shew the imperfect of the lesse, two Sembraue rests together, or three blacke briues

as thus.



doe declare the perfect time. Two Minom rests, or three blacke Sembraues as

thus;



doe declare prolation.

Of Augmentation, and what it is.

It is the increafe of the value of notes, vvhich hapneth vnto them by certaine signes or rules, by the com mon or naturall value of them, and is marked foure vvaies. The first by the signe of the greater Prolation, set onelie in one part of the long as thus. \odot \odot . The second by the seemenes of notes, found also onely in one part of the long vwithour anie repetition. The third by Cannons set to longs, as it increaseth in *Dupla*, *Tripla*, *Quadrupla*, &c. or a briefe by a large, or a Sembraue by a long. The fourth by the proportions of lesse inequality principallie prescribed, that is vvhenn all the notes and rests following, are so often multiplied in themselves, as vvhenn the inferiour number containeth the superiour as thus.

{ *Subdupla.*

{ *Subtripla.*

{ *Subquadrupla.*

Four.

Which be they?

ⓔ

ⓐ

ⓐ

ⓐ

ⓐ

ⓐ

ⓐ

ⓐ

of the great Moode

of the lesser Moode

of Time

of Prolation

Perfect

Imperfect

Perfect

Imperfect

Perfect

Imperfect

greater

lesser

of perfect time.

of imperfect time.

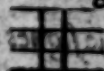
of the lesse Prolation.

Perfect.

Imperfect.

Which be they?

It is vvhhen the degrees of Musicke are knowvne, onely by the song it selfe, cyther by the doubling of the reasts, or by the blacking of the nootes as this.



two Moodale rests ioy-

How many principall rules of augmentation are there?

Three.

Which be they?

In Augmentation the Minom figure is measured with a vvhole taste or time: The second of the reasts no other vvise then the noats are increased or deminished: The third Augmentation comprehendeth all kindes of notes but the large.

Of Dimunition and vvhat it is.

It is a certaine decreasing of the naturall value of notes and reasts, by certaine signes or canons, and is signified foure vvayes: The first by a line cutting the circle or semicircle, as thus: $\phi \phi \phi \phi$

The second by a number iöyned to a circle $O 2 \cdot C 2 \cdot \odot 2 \cdot \odot 2$ Also by a number proportionate, as *Dupla* $\frac{2}{1}$ *Tripla* $\frac{3}{1}$ *Quadrupla* $\frac{4}{1}$ The third as by turning of a semicircle backward as thus. $\rangle \rangle$ The fourth by the Inscription of a Cannon, as a large to be a long and a long, a brieve it also decreaseth in *Tripla*. Note that in all Dimunition in the vvich sometimes more and sometimes lesse is taken avay, and that must be decerned by the Cannon, or by the proportionate

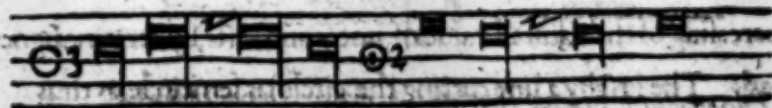
number.

Of Imperfection and what it is.

Imperfection is the taking away of the third part of the value of the perfect note, which contains three of the less, and is only in perfect degrees.

How many kinde of Imperfections are there?

Three. The first by note, when either before or after a perfect note, a figure of the kinde is placed as thus.

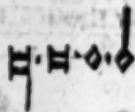


Of Alteration and what it is.

It is the doubling of the value of anie note, for the perfection of the number of three.

How manie notes are alterable?

These foure.

*How manie signes is there in Alteration?*

Foure. The first alteration is neuer but in the perfect degrees therefore inuented, that the number of three might be euident. The second vwhenloeu in the perfect of the more, two longes, or in the perfect of the lesse, two brieues, or in time, two Sembricues, or in two minoms, are remaining after the number of three, then is the latter note alterable, for alteration filleth alwayes on the second note, and not on the first.



The third, the note vvhich maketh the alteration ought to bee betweene them, or it must bee shovven by the pricke of deuision, for the vwanting you may knowv that there is no alteration.

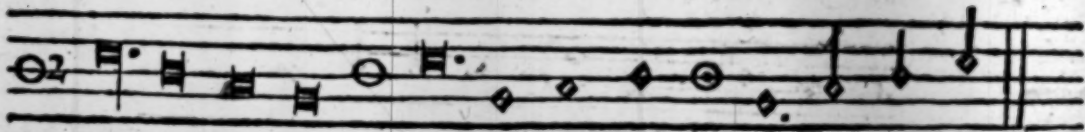
The fourth, a rest vvith his note placed betweene the perfect figures, if the rest bee first, then is the note altered, if the note be first there is no alteration: for alteration is knowvne by a pricke set ouer the alterable note, and sometimes vvithout a pricke, only by the marking of the number of three.

Of the foure kinde of pricks and what is a pricke.

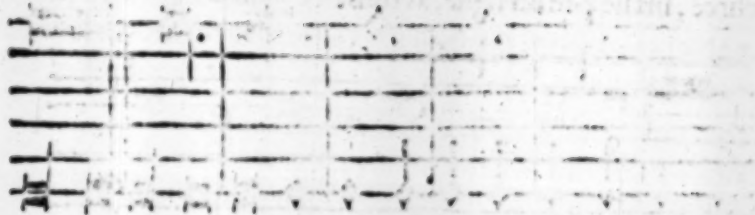
It is a small signe put vvith notes, either to make them perfect, or to deuide, or to alter, or to make them increale the value.

How manie kinde of pricks be there?

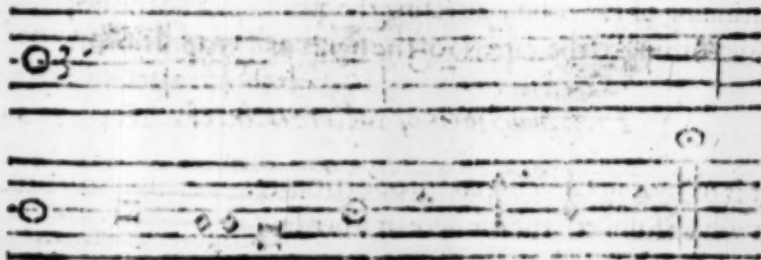
Four. The first of perfection, the second of addition,, the third of deuision, and the fourth of alteration. The pricke of perfection is that vvich beeing placed vvith a perfect note, defendeth it from imperfection, least it should be made imperfect by a lesse note, that followveth as thus.



The Pricke of addition.



The pricke of deuision. is that which is placed beuene two notes, and is set beside the notes but somewhat higher then the pricke of addition, and doth neither increas nor diminish either of them, but doth leuue that on that be toynd to the former, and the other to the latter, as thus.



The third, the note vvhich maketh the alteration ought to bee betwene them, or it must be shewen by the price of definition, for the wanting you may knowv that there is no alteration.

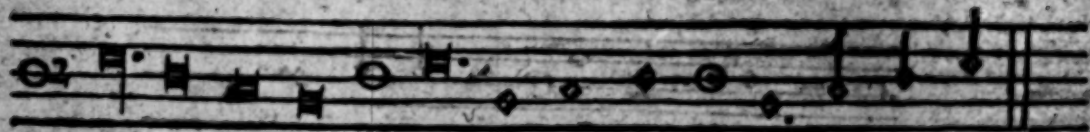
The fourth, a rest with his note placed betwene the perfect figures, if the rest bee first, then is the note altered, if the note be first there is no alteration: for alteration is knowne by a pricke set ouer the alterable note, and sometimes without a pricke, only by the marking of the number of three.

Of the foure kinde of pricks and what is a pricke.

It is a small signe put vwith nores, either to make them perfect, or to deuide, or to alter, or to make them increale the value.

How many kind of pricks be there?

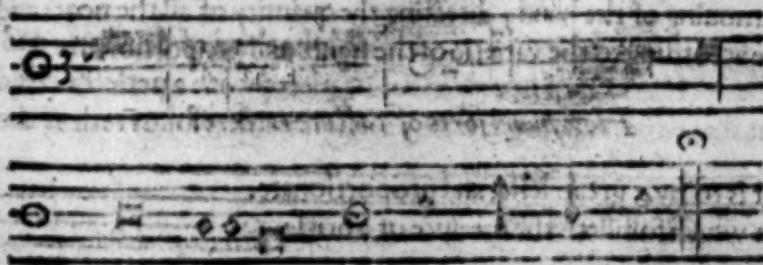
Four. The first of perfection, the second of addition, the third of deuision, and the fourth of alteration. The pricke of perfection is that which being placed with a perfect note, defendeth it from imperfection, least it should be made imperfect by a lesse note, that followeth as thus.



The Pricke of addition.



The pricke of deuision, is that which is placed betwene two notes, and is set beside the notes but somevhat higher then the pricke of addition, and doth neither increas nor diminish either of them, but doth shew that one must be toynd to the former, and the other to the latter, as thus.



FADED PRINT

DOUBLE EXPOSURES, MADE

OF TO COVER THE DIFFERENT
DENSITIES THAT FREQUENTLY
OCCUR

How many kinds

BEST

POSSIBLE

RESULT

The third, it
shoewen by the p

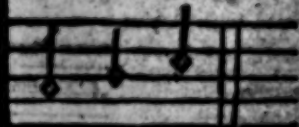
The fourth,
the note altered,
uer the alterable

It is a small signe put
make them increale the

Four. The first of perfectio
ration. The picke of perfe
imperfection, least it should b



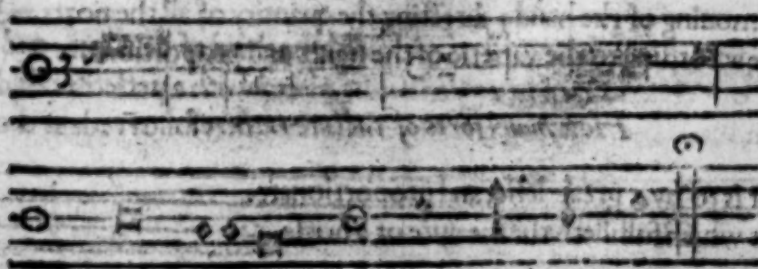
definition, and the fourth of al
perfect note, defendeth it from
loveth as thus.



The Pricke of addition.



The pricke of deuision, is that which is placed betwene two notes, and is set beside the notes but somevhat higher then the pricke of addition, and doth neither increase nor diminish either of them, but doth shew that one must be toynd to the former, and the other to the latter, as thus.



The pricke of alteration is that which doubleth the value of the second noate following the same pricke, and that which is set ouer the noate, doth infirmate that noate, to be long two times, to represent the number of three, in the perfect signe, as thus.



Of tacture or striking, and what is tacture.

It is a successeiue moving of the hand, directing the quantity of all the noats and rests in the song, with equall measure according to the varietie of the signes and proportions.

How many sorts of tacture is there?

Three: that is to say: great, lesse, and proportionate.
The great is that which fulfilleth the measure of a bridle.

The lesser is that which measureth a semibreffe in his motion.

The proportionate tacture is that which containeth three semibreffes as in a tripla, or in three minoms in perfect prolation.

Of Sincopation, and what it is.

It is when the smaller noates are pronounced by diuision of the greater, as an odde minom, by the diuiding of a semibreffe, or of a crotchet by the diuiding of a minom as thus.



Of proportion in Musicke and what is a proportion.

It is the conferring of two numbers perpendicularly placed as $\frac{2}{1}$ is a double proportion: $\frac{3}{1}$ a triple proportion: $\frac{4}{1}$ is a proportion quadruple.

How many proportions are there?

Two: proportion of equalitie, and proportion of inequality.

It is the confining of two or more quantities together, as six with three, and four with two. Their being confined together, is the same as in the next part, wherein there is no difference.

III. The proportion of equality.

It is when two numbers or quantities are compared together, as is to be, when a greater number is compared with a lesser, as $\frac{4}{2}$, or when a lesser number is compared with the greater, as $\frac{2}{4}$.

II. The proportions of inequality.

Two of the greater and of the lesser inequality.

What is a greater proportion of inequality?

It is when the greater number is placed above, as thus $\frac{4}{2}$.

What is a lesser proportion of inequality?

It is when the letter number is placed above a clef, F^{II} and they with augmentation.

Many name these kinds of proportion is 1. 2.

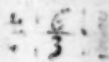
Five

- Trip a.
- Quadrupl.
- Sesquialtera.
- Sesquitercia.

of the 3 e 10 i e p line.

VI What is the proportion called Dupla.

It is that which is taken from all notes and rests the higher notes of the same sort, are written twice as fast, and it is known when the higher note is written twice as fast as the lower.



Ex. 1.



E III

WV

It is the conferring of two equal numbers together, as two with two, three with three, and four with four &c. Their being equal, which have the same power in every part, whether there is no difference.

What is a proportion of equality?

It is when two numbers or quantities are put together, & it is to say, when a greater number is conferred with a lesser, as $\frac{2}{1}$ or when the number is conferred with the greater, as $\frac{1}{2}$.

What are proportions of inequality?

Two of the greater and of the lesser inequality is

What is a greater proportion of inequality?

It is when the greater number is placed above, as thus $\frac{4}{1}$.

What is a lesser proportion of inequality?

It is when the letter number is placed down as thus, $\frac{3}{2}$ and the vowel sign is added.

But the name of the kind of proportion is this:

Five

Triples.

Quadruples.

Sesquialtera.

Sesquialtera.

of the 3 equal in time.

What is the proportion called Double.

It is that which is taken from all notes and rests the higher value of the same sort, are worth but one value, and it is known by when the higher number contains the lower twice as this.



E III

*V*hat is the proportion called Tripla.

It is that which diminisheth the value by three parts, for three Briues are set for one, and three sembriues for one, &c. and is knowen when the higher number containeth the lower thrise as thus,

$$\frac{3}{1} \mid \frac{6}{4} \mid \frac{9}{3} \mid \frac{12}{4}$$

Example.

*V*hat is the proportion called Quadrupla.

It is that which diminisheth the value by foure partes, and thus it is knowen, when the higher number doth containe the lower number by foure times as thus,

$$\frac{4}{1} \mid \frac{8}{2} \mid \frac{12}{3} \mid \frac{16}{4}$$

*V*hat



What is the proportion called Sesque altera.

It is when three notes is pronounced against two of the same likeness, and it is when the higher number containeth the lower once and one second part over as thus.



Of Compound and Double

What

It is when the same note is used in two different places, and the same note is used when four notes are equivalent to one of the other notes.

Example.



A direction for Descant, and what it is.

It is a song made of diuers voyces, and notes of certaine value.

Whereof is Descant grounded?

Of Consonants and Dissonants.

What is a Consonant

It is a concord of vnlike voyces within themselves, tackt together; sweetly sounding into the
earc.

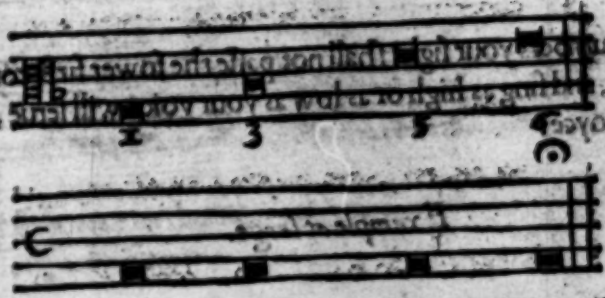
What is a Dissonant.

It is a combination of diuers sounds; naturallie offending the eare.

How many Consonants are there

Fowre principall ones, that is to say, an vnison; a third; a fifth; and a sixth.

Example.

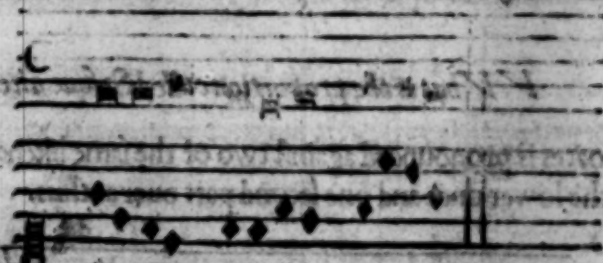


Consonant

V bar.

It is when the last or main note in a bar, and the first note, that is
foure notes are equivalent to three others of the same sort.

Example.



A direction for Descant, and what it is.

It is a song made of diuers voyces, and notes of certaine value,

Whereof is Descant grounded?

Of Consonants and Dissonants.

What is a Consonant?

It is a concord of voices, when they themselves, take together, agree in sounding together.

What is a Dissonant?

It is a contradiction of voices, when they offend the ear.

What Consonants are there?

Four principal ones, that is to say, an octave, a fifth, a third, and a sixth.

Example

The musical notation consists of two staves. The top staff has a treble clef and contains several notes and rests. The bottom staff has a bass clef and also contains notes and rests. The notes are connected by lines, and there are various symbols above and below the staves, including what appears to be a 'C' time signature. The notation is somewhat faded and difficult to read precisely, but it serves as an example of musical intervals.

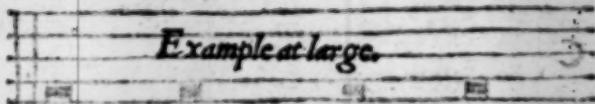
Conc.

Certain other cords comming of these fowre, as thus.

A tenth	A third
A twelfe	A fift
A thirteenth	A sixt
A ffteenth	An eight or an vnison
A nintene	A twelfe or a sixt.
A twentieth	A 13. or a 13.
A two and twentieth	A 15. 8. or 1. m.
A foure and twentieth	A 17. or 1. m.
A fixe and twentieth	A 19. 21. 3

Example

Notwithstanding these numbers your sight shall not passe the lower first concords, but you may double them or triple them, and sing as high or as low as your voice will leue, so may they be innumerable, by replication of voyce.



Example at large.

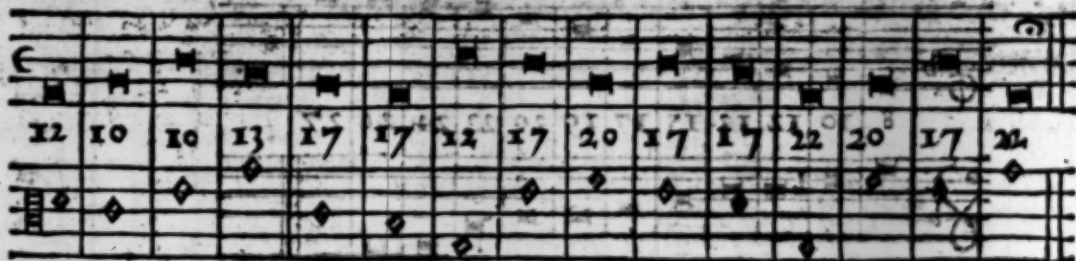


In these fower parts your sight euer by duplication, triplication, and quadruplication of voyce.



In these fower parts your sight euer by duplication, triplication, and quadruplication of voyce. Your sight vnder the plain long as folleweth.

THE PATHWAYE TO MUSICK.



In these fowre must be your sight, by duplication, triplication, and quadruplication of voice.



Your sight vnder the plaine song is to be vnderstood when your voice and sight are both vnder the plaine song, then vse your sight as before.

Of perfect cords, and what is a perfect corde.

A perfect corde may stand by it selfe, without any other, and of it selfe it maketh a perfect sound.

How many perfects are there?

Two: that is to say an vnison, and a fift only in sight, and their octaues.

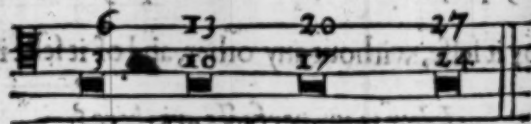
Example.



Of imperfect cords, and what is an imperfect corde.

An imperfect corde is that which cannot stand by himselfe, but ever requireth after it a perfect corde, whereof it taketh perfection.

How many Imperfects are there? Your light answer is the plain one
 Two: that is to say, a third and a sixth onely in sight, and their Octaves. Example following.



How many Dissonants are there? Two

Three: second, fourth, and seventh, onely in sight, and their Octaves. Example as followeth.



Example vnder the plaine song.



You may neuer take two perfects together both of one kind, whether the plaine song ascend or descend, as two vnisons, or two fifths and three octaves.

Example.



You may take two perfects together of diuers kinds the plaine song both ascending or descending.

as an vnison and a fift, and their octaves.

Example.



You may take as many imperfects together as you will, of what kinde so euer they be.

Example.



You may also begin and end with your Concords, whether they be perfect or imperfect, except onely the sixth Octaves.

Example



THE PATH WAYE TO MUSICK.



To haue the ready sight of Descant, you must neuer seeke your sight vnder the plaine song lower than the fift, and if you be purposed to sing lower, fetch your sight aboue in the eighth, as thus.

Example,



FINIS.

